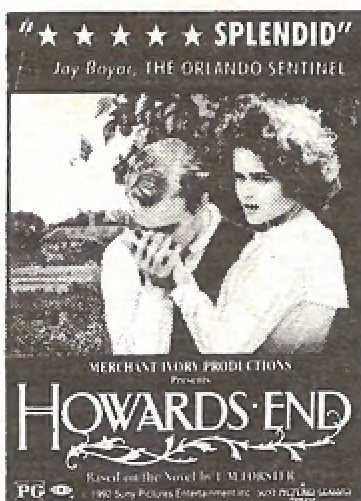


# Enzian Theater

Central Florida's only full-time alternative cinema · A non-profit organization committed to film as art · Home of the Florida Film Festival at Orlando

United Kingdom  
1992 140min.  
Directed by James Ivory



## Held Over!

"Howards End", first published in 1910, remains today one of the most important English novels of the 20th century. Along with "A Passage to India", it is widely considered to be E. M. Forster's supreme literary achievement. What the renowned filmmaking team of director James Ivory, producer Ismail Merchant and screenwriter Ruth Prawer Jhabvala (*A Room With A View*, *Mr. & Mrs. Bridge*) have done with this classic tragicomedy of manners and class is a cinematic miracle - they have turned a great book into an even greater movie. Though the funny and moving *A Room With A View* was one of the surprise hits of 1986 and went on to win 3 Academy Awards, *Howards End*, with its wonderful performances, luminous cinematography, and surpassing style and grace, is a milestone in their artistic partnership. Powered by a dream cast, including Anthony Hopkins, Vanessa Redgrave, Emma Thompson, and Helena Bonham Carter, the story is set in 1910 England and follows the fortunes and intertwining fates of two aristocratic British families: the semi-bohemian Shlegel sisters, who devote their time to artistic and humanitarian pursuits; and the rich and conventional Wilcoxes, whose patriarch is a captain of international trade and lord of several manors. And what begins as a charming and witty social comedy evolves into a powerful, near-tragic tale of clashing classes. With its delicate mix of irony and idealism, satire and romance, Forster's symbolic meditation on the future of England itself is now Merchant-Ivory's sublime masterpiece.

**Starts Fri., August 28**

**Starts Fri., September 4**

"LIVELY, FUNNY, AND DIRTY!"  
-Bob Strauss, LA DAILY NEWS

**SPIKE & MIKE'S  
ALL SICK & TWISTED  
FESTIVAL OF ANIMATION**



1992 · 75min.

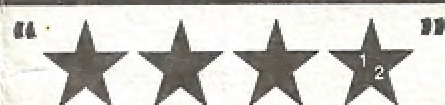
Back By Popular Demand!

LATE SHOW ONLY!

You asked for it, you got it! The film that wouldn't die! **Spike and Mike's All Sick and Twisted Festival of Animation** is a truly tasteless program of 19 classics and recent short films definitely for adults only. These shorts are the *Blue Velvet* and *Pink Flamingos* of animated films, whose creators seek to inject menace, black humor, or some kind of edge to an art form that has been all too often relegated to the cute and cuddly. Gems of perversity in this unique festival include "No Neck Joe", "Bladder Trouble", "Dog Pile", "Plastic Sex", the infamous "Lupo the Butcher", and "Quiet Please" (the sickest short film ever made?!).

RECOMMENDED FOR MATURE AUDIENCES ONLY!

## T E T S U O : THE IRON MAN



-New York Newsday

**"SCORCHING  
JAPANESE METALMANIA!"**  
Exhilaratingly profane and delirious.

-New York Press

**"A VISION OF  
CYBORG MANIA!"**

-J. Hoberman

**"ASTONISHING!"**  
Impossible to forget.

-Interview Magazine

an Original Cinema Release ©1992



Japan · 1989 · 67min. B&W

Directed by Shinya Tsukamoto

In Japanese w/English subtitles · LATE SHOW ONLY!

The ultimate heavy metal movie (literally)! A virtual one-man production from Shinya Tsukamoto, Japan's answer to David Lynch, Sam Raimi, and David Cronenberg, **Tetsuo: The Iron Man** is an amazingly dark and surreal fantasy/gorefest, with images ranging from the poetically eccentric to a series of stomach-churning man-machine transformations. A dazzling combination of elements and themes from contemporary Japanese horror films, science fiction series, experimental theater, industrial rock, and ultra-violent apocalyptic comic strips, this depraved cult film centers around a young "metal fetishist" who is the victim of a hit-and-run accident, which somehow gives him strange powers as he painfully mutates into a robot monster of sorts. Fiercely original and brilliantly grotesque, the thoroughly disturbing and frequently hilarious **Tetsuo** proves that avant-garde cinema has never been so much fun! *Not for the Squeamish!*



or SHOWTIMES please call

**644-4662**

or consult our ad in the *Orlando Sentinel*

Due to the nature of the film industry it may be necessary to change play dates: call to confirm

| AUGUST   |  |
|--|--|
| Howards End (continues)                                      |  |
| 28 - Spike & Mike's All Sick & Twisted Festival of Animation |  |
| SEPTEMBER  |  |
| 4 - Tetsuo: The Iron Man                                     |  |
| 11 - Zentropa  |  |
| 25 - Incident at Oglala                                      |  |
| OCTOBER  |  |
| 2 - London Kills Me  |  |
| 9 - Adam's Rib   |  |
| 9 - Deep Blues   |  |
| 16 - Magnus  |  |
| 23 - Feed  |  |
| 30 - 4th Animation Celebration                               |  |
| NOVEMBER   |  |
| 13 - The Hairdresser's Husband                               |  |



## Starts Fri., September 11

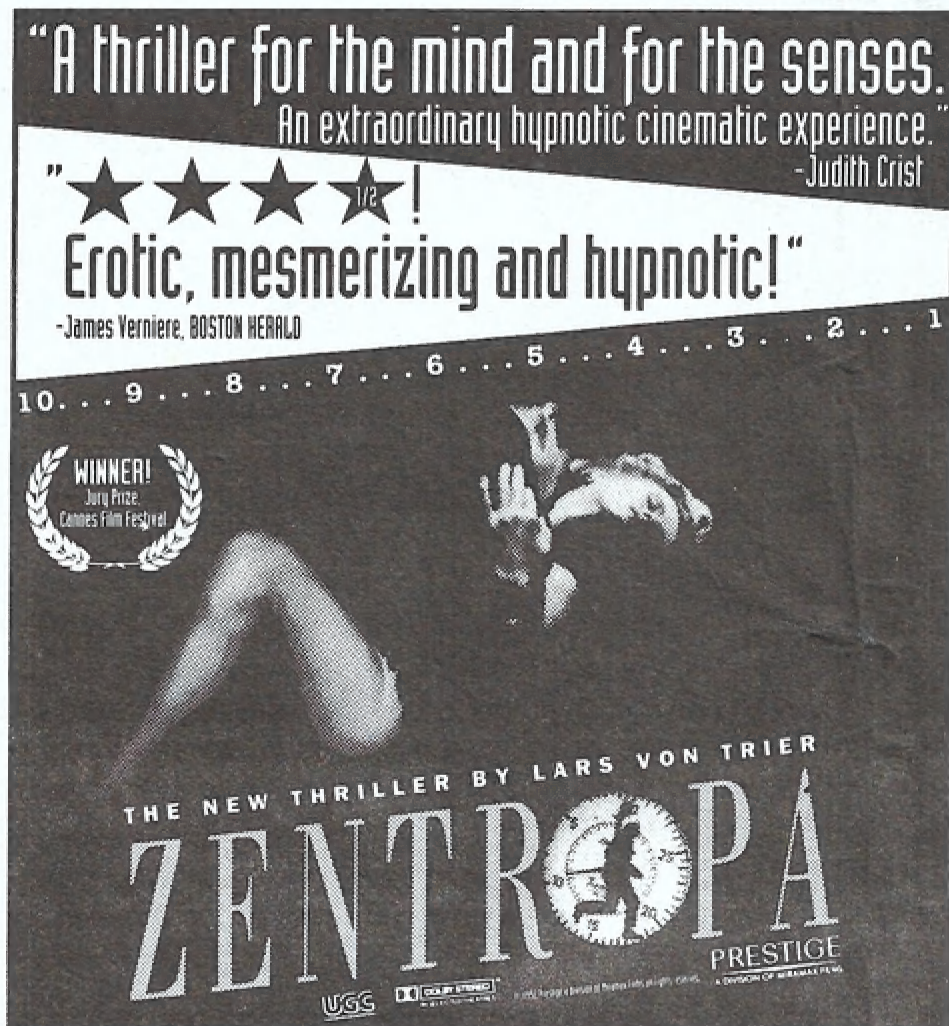
"A thriller for the mind and for the senses.  
An extraordinary hypnotic cinematic experience."  
-Judith Crist

★★★★★!  
Erotic, mesmerizing and hypnotic!"  
-James Verniere, BOSTON HERALD

10...9...8...7...6...5...4...3...2...1

WINNER!  
Jury Prize  
Cannes Film Festival

THE NEW THRILLER BY LARS VON TRIER  
**ZENTROPA**  
PRESTIGE  
UCC



Denmark · 1991 · 114min.  
Directed by Lars Von Trier  
In English and German w/English subtitles

A sensation at the recent Florida Film Festival, Lars Von Trier's *Zentropa* received the Jury Prize at the 1991 Cannes Film Festival and was Denmark's entry for the foreign film Oscar. This highly entertaining, visually stunning film is many things: it is a stylish, surreal thriller of intrigue, romance, and postwar disorientation in the tradition of *The Third Man* or *The Lady From Shanghai*; a wry satire of authoritarianism; an innovative experiment in the power of film to control the image and the spectator; and a visionary, hypnotic journey into the past and future of a changing continent. It is also unlike any other film you've ever seen. Set immediately after WW II, the *Kafkaesque* story centers on Leopold Kessler, an American of German descent who ventures to Germany to take part in the rebuilding of the war-torn country. His bizarre odyssey brings him into contact with a mysterious femme fatale, American Occupation authorities, pro-Nazi terrorists, and a gigantic railway corporation called Zentropa. The film's extraordinary look is created by its superb mix of color and black and white, while Von Trier's award-winning cinematographers also fill the screen with rear projections and layers of super-imposed images ingeniously used for emotional impact. Much more than a special effects exercise, *Zentropa's* sinister and astonishing vision invites us to take a little train ride to the real twilight zone.

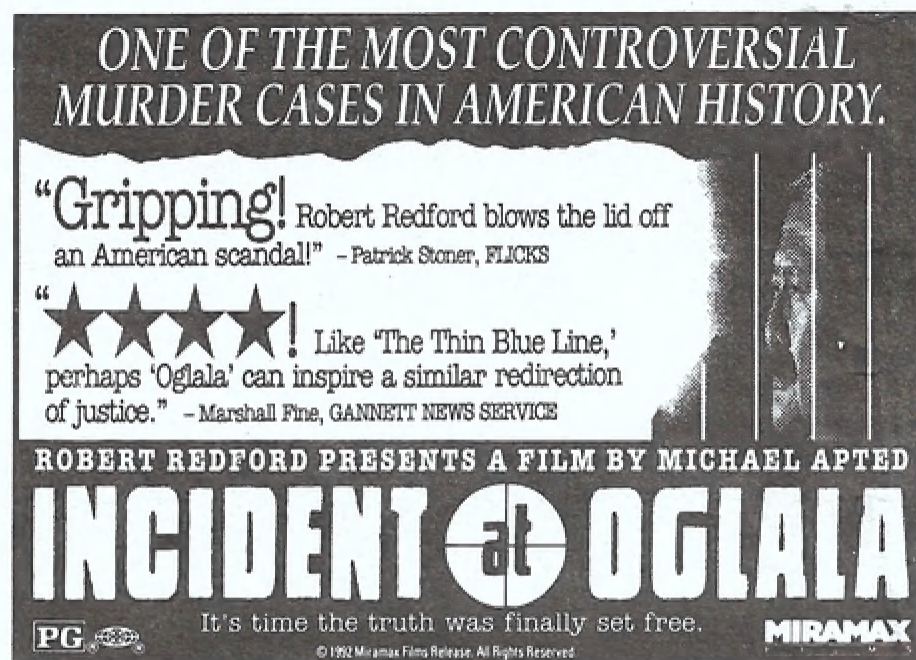
## Starts Fri., September 25

ONE OF THE MOST CONTROVERSIAL  
MURDER CASES IN AMERICAN HISTORY.

"Gripping! Robert Redford blows the lid off  
an American scandal!" - Patrick Stoner, FLICKS

★★★★★! Like 'The Thin Blue Line,'  
perhaps 'Oglala' can inspire a similar redirection  
of justice." - Marshall Fine, GANNETT NEWS SERVICE

ROBERT REDFORD PRESENTS A FILM BY MICHAEL APTED  
**INCIDENT at OGLALA**  
PG It's time the truth was finally set free.  
© 1992 Miramax Films Release. All Rights Reserved. MIRAMAX



U.S.A · 1991 · 93min.  
Directed by Michael Apted

South Dakota, 1975. A reign of terror. An attack on innocent women and children. A man defends his people and his home. He is sent to prison to serve two consecutive life sentences. Some of the greatest legal minds of our times say he is innocent. The government tries to withhold key evidence and distort the truth. In 1980, Robert Redford visited Native American activist Leonard Peltier in prison. Today, after a 12-year battle with the F.B.I. and the prison system, he and director Michael Apted (*Gorillas in the Mist*, *35 Up*) tell the real story behind one of the most controversial murder cases in American history. Co-winner of the top prize for Best Documentary at the 1992 Florida Film Festival, this riveting film exposes a mockery of justice and is a stinging commentary on racism, injustice, and the exploitation of American Indians by the U.S. government in the 1970's. In the tradition of Errol Morris' *The Thin Blue Line*, the film that freed an innocent man, the creators of *Incident at Oglala* hope that history can repeat itself. See Sept. 25 ad on back page of this publication for information about what Enzian has in store for the opening of this important film

## Starts Fri., October 2

From the Creators of "My Beautiful Laundrette"  
and "Sammy and Rosie Get Laid..."

"SAUCY FUN...  
'London' towers with quirky appeal."  
- Kathleen Carroll, NEW YORK DAILY NEWS

**London KILLS Me**

A Film by  
Hanif Kureishi

★★★★★ ENGROSSING, OFFBEAT, FASCINATING"  
- Jay Boyar, ORLANDO SENTINEL



Great Britain · 1991 · 105min.  
Directed by Hanif Kureishi

With the same colorful, chaotic urban realism that won him acclaim for *My Beautiful Laundrette* and *Sammy and Rosie Get Laid*, British scriptwriter Hanif Kureishi makes his directorial debut with this funny, poignant, and poetic slice-of-life narrative about a gang of young street hustlers and druggies surviving on the streets of West London. Featuring wonderfully developed characters who could have walked straight out of Charles Dickens, *London Kills Me* vividly captures the dangers of the ethnically diverse streets as it explores the contemporary issues of homelessness and the drug culture. Rarely has a filmmaker so authentically portrayed the microcosm of Britain's urban underclass, but Kureishi boldly allows us into his characters' daily lives as they manage to survive and even dream of upward mobility. Driven by its Hip Hop, House, and Acid Jazz soundtrack and boasting terrific ensemble acting, *London Kills Me* paints a vibrant and fascinating portrait of the people, shops, warehouse parties, flats, and pubs that make up the fashion and attitude of life on the streets.



**Starts Fri., October 9**

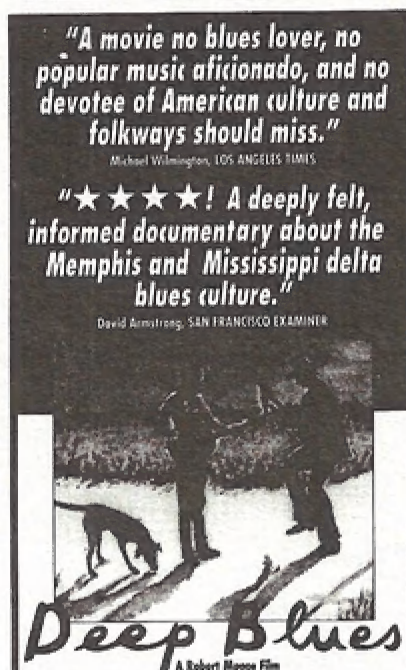


USSR • 1990 • 77min.

Directed by Viatcheslav Krisstofovitch  
In Russian w/English subtitles  
EARLY SHOW ONLY!

Adam's Rib is not the Tracy and Hepburn classic, but it is the funny and well-crafted new charmer from Ukranian satirist Krisstofovitch (*Lonely Woman Seeks Life Companion*). This delightful and perceptive work is a timely dissection of a deteriorating Soviet society, and a highly entertaining bittersweet comedy about single women trying to cope in an uncertain modern world. The story's focus is three generations of women who share a small apartment in a big Russian city — bedridden grandmother, her daughter, and her two sexually active daughters from different marriages. Each has her own dreams of love and happiness, and in this rich, critically acclaimed serio-comic chamber piece, the filmmaker not only reveals his gift for Chekhovian observation but a sense of chaotic absurdity and a mystical edge as well. Adam's Rib is a very special blend of human comedy and sharp-edged satire balanced with personal drama and social observation.

**Starts Fri., October 9**



USA • 1991 • 91min

Directed by Robert Mugge  
LATE SHOW ONLY!

Deep Blues is the latest work of renowned music documentary filmmaker Robert Mugge, whose subjects have included (among others), Al Green, Sun Ra, Gil Scott-Heron, and the Reggae Sunsplash festival. Here the Mississippi Delta is the focus, and Mugge vividly records the journey that the Eurythmics' Dave Stewart took with writer and blues authority Robert Palmer. From Memphis's Beale Street to miniscule Mississippi towns, Stewart and Palmer capture traditional blues musicians playing on front porches and in living rooms, as well as amplified bands performing in both rural and urban juke joints. Many of these musicians have never before been recorded, and certainly the greatest of this film's many virtues are the dynamic, full-length performances of this incredible music. Steeped in the rich atmosphere of its evocative locales, with Palmer providing insights into Blues history and mythology along the way, Deep Blues is a truly heartfelt tribute.

**Starts Fri., October 16**

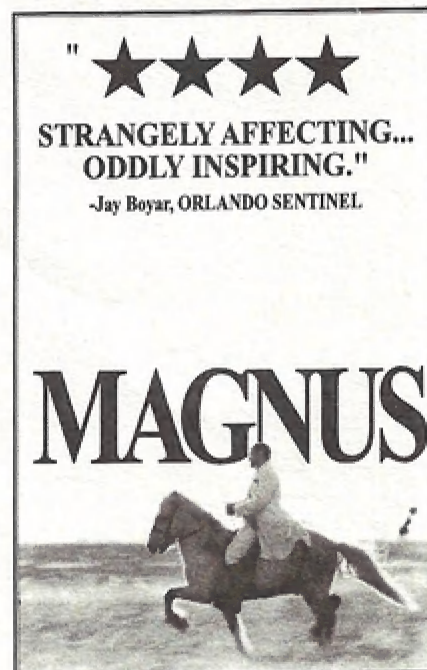


USA • 1992 • 76min.

Directed by Kevin Rafferty & James Ridgeway

Independent filmmaker Kevin Rafferty, co-director of *Atomic Cafe* and cinematographer on *Roger and Me*, holed up in New Hampshire for the beginning of the 1992 Presidential Primary season and has come back with a funny, surprising, and quirky take on the contemporary political process. Feed, referring to the live transmission of TV news, follows the entire slate of candidates we began with (Bush, Buchanan, Clinton, Brown, Tsongas, Kerry, and Harkin) as they plead their cases before local townspeople and national media. Caught in those awkward moments as they prepare to go live, one discovers another side to the candidates — this is the real "prime time" before the words "you're on" are spoken. An uncensored look at the 1992 Presidential race, this refreshing and frenzied journey into the wilds of political machinations could be just the eye-opener you've been waiting for. (Guest starring Ross Perot and Arnold Schwarzenegger.)

**Starts Fri., October 23**



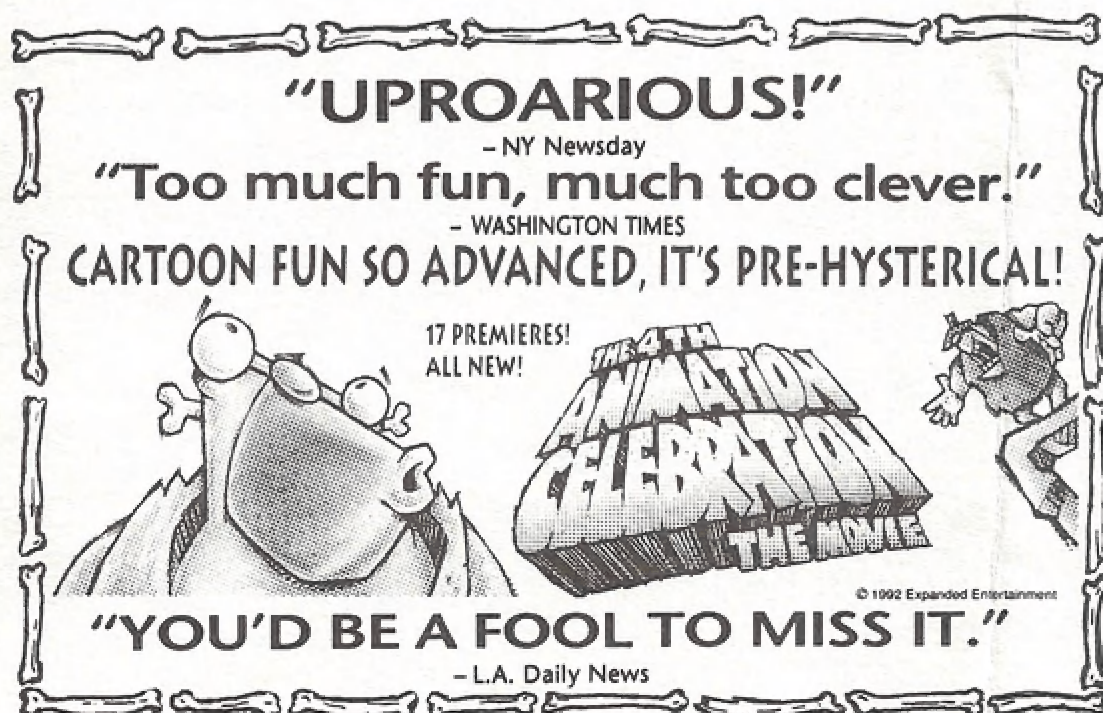
Iceland • 1989 • 88min.

Directed by Thrainn Bertelsson  
In Icelandic w/English subtitles

Possibly the sleeper find of this year's Florida Film Festival, *Magnus* is a thought-provoking and entertaining serio-comedy from Iceland that is somewhat reminiscent of the whimsical work of Scottish director Bill Forsyth (*Local Hero*). The title character is a lawyer, family man and public servant in the prime of his life who has just been informed he has cancer. As he gets on with what's left of his life and pursues an old dream, Magnus is surrounded by an assortment of enchantingly quirky characters, including his artist-wife who's having an affair; her lover who insists on telling him everything; his slyly crazy father whose property he signs away by mistake; and his daydreaming cabbie-brother-in-law who has wife trouble. Although melancholy at heart, the sweetly witty Magnus quietly achieves a fine balance of local color, black humor, and great human warmth.

**Starts Fri., October 30**

1992 • 88min.



**The 4th Animation Celebration: The Movie** is a brand new collection of award-winning films from around the world entered in the recent Los Angeles International Animation Competition, containing everything from viciously efficient Girl Scout Cookie salespeople to a tin-can society living under the pressures of political repression by tyrannical tomato cans. The theme for this Celebration is fun, and shorts by John Schnall (*Unsavoury Avery*), Paul Denooijer (*RRRINGG!*), and Gavril Gnatovich (*Pre-Hysterical Daze*) celebrate the genius of famed animator Tex Avery by imagining that his over-the-top spirit lives on in the style of each of these unusual artists. Other highlights in this exciting program include: Bruno Bozzetto's *Dancing*, which shows how the Grim Reaper can be kept from his due; Keith Alcorn's *Tales of Nipposless Nippleby*, a comic fable of a woodland creature missing a certain physical attribute; and Mikhail Aldashin's hilarious *The Hunter*, which takes us on safari with a hen-pecked hunter and his domineering wife.



Enzian would like to thank the Film Society for its support

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THE MOVIE THAT MAKES YOU THE DETECTIVE!

"Gripping! Robert Redford blows the lid off an American scandal!"  
- Patrick Stoner, FLICKS

ROBERT REDFORD PRESENTS A FILM BY MICHAEL APTE

**INCIDENT at OGLALA**

PG

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MIRAMAX

On Friday, September 25 at 7:15, Enzian Theater presents **Incident at Oglala**, the real story behind one of the most controversial murder cases in American history. For further insight into this disturbing case and indeed the history behind the Indian Nations, Enzian is proud to announce the presence of Aaron Two Elk, a Lakota from Wounded Knee and Southeast Representative of *The International Indian Treaty Council*. Aaron Two Elk and friends will lead a traditional Lakota ceremony prior to the film and will speak on the long and rich history of the Indian Nations. Following the film Mr. Two Elk will entertain questions concerning the case and the movement to free Leonard Peltier. This event is open to the public and represents a unique opportunity to learn more about the American justice system and how, at its heart, this system deals with minorities and specifically with Native Americans.

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